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**Undermining Neo-colonialist Discourses: Sexuality, Gender and Politics in
Tanika Gupta's *Sugar Mummies* (2006) and debbie tucker green's *trade*
(2004-5)**

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ABSTRACT

This final degree paper analyses and compares *Sugar Mummies*, by Tanika Gupta, and *trade*, by debbie tucker green in order to undermine the neo-colonialist discourse that Western societies have in relation to developing countries, in this case, the Caribbean Islands. To study this topic, research about sexual labour and racial issues is carried out, as well as to see how they are staged in contemporary British theatre. All these results are applied to a comparison of *Sugar Mummies* and *trade* in order to understand how both plays deal with gender, sexuality and politics and what differences can be found between them. Also, both plays are analysed in terms of their theatrical features, such as use of character, structure and stage picture, to show how these break with a more conventional type of theatre to give shape to other representative structures that portray the world where we live today.

KEYWORDS

neo-colonialism, debbie tucker green, Tanika Gupta, sexuality, gender.

RESUMEN

Este trabajo de fin de grado analiza y compara *Sugar Mummies*, de Tanika Gupta, y *trade*, de debbie tucker green para así socavar el discurso neocolonialista que las sociedades occidentales tienen respecto a países en desarrollo, en este caso, hacia las Islas Caribeñas. Para estudiar este tema, se investiga sobre el trabajo sexual y los problemas raciales, así como sobre la representación de dichos conceptos en el teatro británico contemporáneo. Los resultados de esta investigación son aplicados a la comparación entre *Sugar Mummies* y *trade*, para así entender cómo ambas obras tratan con el género, la sexualidad y la política y qué diferencias hay entre estas. Además, ambas obras son analizadas en relación con sus características teatrales, por ejemplo, el uso de los personajes, la estructura y su imagen escénica, para mostrar cómo dichas características rompen con un tipo de teatro más convencional, intentando dar forma a otras estructuras representativas que retraten el mundo donde hoy vivimos.

PALABRAS CLAVE

neocolonialismo, debbie tucker green, Tanika Gupta, sexualidad, género.

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1. INTRODUCTION

“They’re just women looking for love and romance,
fun in the sun”. (Bindel, 2003)

Since I was little, I have always been attracted to theatre and the way stories are told on stage. The art and value of the actors, their dialogues and their gestures, has since then caught my attention. When I started the degree in English Studies, I was used to a more traditional type of theatre and had very little idea about what the new trends in theatre were. Thus, when I coursed the subjects ‘Contemporary Theatre in English’ and after, ‘Contemporary British Theatre: New Trends’, I was introduced to a new perspective on art that completely changed the expectations I had in terms of what was possible to represent on stage. One of the topics to which I was introduced was female sex tourism and its exploitative concerns, therefore, I became acquainted with its discrepancies, themes in which I found a fascinating interest and a crucial topic to be discussed. So, considering Elaine Aston’s comments on the plays in question, among others, I thought I could also contribute to analyse this topic and investigate deeply the controversies of female sex tourism, so that I could get to know more about sexuality, gender, race and politics, as well as how such topics have a direct impact on our current society.

This paper compares how *Sugar Mummies* (2006), by Tanika Gupta, and *trade* (2004-5), by Debbie Tucker Green depict female sex tourism in order to show how this practice represents a neo-colonising force rather than a ‘fair trade’, term that Aston (2008) introduces to undermine this sexual practice, or romance, as the major part of female sex tourists describe it. First, the context of the Caribbean is studied to provide with an overview of those characteristics that contribute to sex tourism. Then, female sex tourism is considered in relation to its gender and racial implications, for the women who travel for sex and the men who offer it, using Kemala Kempadoo’s *Sexing the Caribbean: Gender, Race, and Sexual Labour* (2004). After that, an analysis of new trends in contemporary British theatre is carried out in order to understand how theatre acquires a political function as well as its scope transgresses the boundaries of the nation, staging global issues for a global and intercultural audience, tackling, also, neoliberal attitudes in feminism in a world that connects, interacts and wavers from Western societies to other parts of the world. This entire theoretical framework is used to analyse *Sugar Mummies* and *trade*, tackling gender, sexuality and

neo-liberal attitudes among women that make female sex tourism a neo-colonising force for developing countries, such as the Caribbean Islands.

2. FRAMING THE CARIBBEAN: SEXUAL LABOUR AND FEMALE SEX TOURISM

If one could go beyond the Western borders and leave behind our grey skies and rainy days, where would one go? For what would one search? For many people from the West, where capitalism provides the individuals with a certain sense of unhappiness, dissatisfaction and frustration, the Caribbean Islands are a portrayal of a utopian place where desires, dreams and all sorts of sensorial experiences can be accomplished. An exotic, warm place, whose green trees, palms and vivid nature embraces our being and an infinite and unique blue unifies the sky with the sea. Behind the curtains of all this beauty, nevertheless, a corrupted world can also be found, devoted to pleasing the most privileged on these islands, the tourists. Therefore, the exploitation of the locals, whose only income is tourism, is guaranteed, since serving and pleasing the tourist are, more often than not, their only means of survival, which may lead, on many occasions, to dangerous limits. Thus, in this section, the Caribbean Islands are going to be portrayed, analysing why and how tourism represents a force that makes a postcolonial region such as the Caribbean dependent on Western societies. Then, an overview of sexual labour in the islands is presented in order to understand gender and race issues in relation to female sex tourism, which is also applied to the analysis of *Sugar Mummies* and *trade*.

For the Caribbean Islands, one of the strongest economic incomes is tourism, an imperialist type of tourism that comes to the islands in the form of a massive number of tourists staying in luxury hotels, resembling a colonial image of the islands that promises Western men and women comfort, an exotic nature and passionate romance, as if the isle they are willing to visit was exclusively there for them: “So many people say they love the Caribbean, meaning that someday they plan to return for a visit but could never live there, the usual benign insult of the traveller, the tourist [...] the traveller cannot love, since love is stasis and travel is motion” (Walcott, 1993). So, from the beginning, the lack of empathy and incapacity of the tourist to see the visited land as an equal must be regarded, as when travelling, tourists tend to objectify the region according to what they can get from it and how much enjoyment they can find, instead of embracing the destination’s

culture and loving the visited land as if it was 'home'. Holidays, as they are understood, are made to escape from one place, but only for a while, meaning that love for the visited land and its people is something that many may describe as unnecessary: "You must not wonder what happened when you brushed your teeth. Oh, it might all end up in the water you are thinking of taking a swim in; [...] for you see, in Antigua, there is no proper sewage-disposal system. But the Caribbean Sea is very big and the Atlantic Ocean even bigger; it would amaze even you to know the number of black slaves this ocean has swallowed up" (Kincaid, 1988, p. 14).

Undoubtedly, the Antiguan author tackles the tourists' behaviour and remarks on the ignorance that they have when they travel to such places, alluding, for instance, to the fact that they do not know about the lack of a disposal system and their unwillingness to learn about the problems of the locals, since these surpass the purposes of their trip. Furthermore, Kincaid, through her writing, uses the image of the tourist to personify the powerful forces that oppress the Caribbean Islands, since they are the representation of a Western society which, apart from exploiting the islands for their own benefit, holiday and joy, completely ignore what the locals undergo, for instance, the current corruption that has *reigned* in their governments since emancipation took place in islands such as Jamaica in August 6th 1962. Hitherto, the foreign countries have had a noticeable influence over the Caribbean Islands, not only through tourism, but also through their corrupted governors (Kincaid, 1988, p. 55), one of the strongest causes of an ever-lasting dependency on the Western world. Furthermore, according to Kincaid (1988), the Hotel Training School, "teaches Antiguan how to be good servants, how to be a good nobody, which is what a servant is" (p. 55).

So, the Caribbean people are exploited to serve the tourists, but this is not only the government's fault. In this respect, Kincaid identifies an emerging neo-colonialist force through tourism, which is jointly executed by the corruption of the Caribbean Governments and the exploitation of the locals by, among others, the power elites of the Western world, that use the Caribbean for their own benefit and pleasure (Kincaid, 1988, pp. 72-74)

2.1. Sex Tourism on the Islands

For the Caribbean, one of the most dangerous consequences of this neo-colonialist type of tourism is sexual labour: "Prostitution and other forms of tourist-local sexual-economic exchange are among the wide range of activities that take place in the informal tourism economy and even

workers employed in the formal tourism sector sometimes supplement low wages by entering into sexual-economic exchanges with the tourists” (Sánchez Taylor, 2006, p. 43). Therefore, tourism in the Caribbean and sex are interrelated and the boundaries that separate these two practices are, in some cases, difficult to define. A colonial and racial image of the islands and long years of domination over them have contributed to stereotypes of behaviour and pre-conceived racialised and gendered constructions about Caribbean sexuality (Kempadoo, 2004, p.5) that make the tourist relate visiting the islands to a neo-liberal idea of sex and romance, in other words, love they can purchase. Nevertheless, it is argued that “both women and men who sell sex in tourist destinations have financial motivations, as well as the incentives for some of travelling abroad and potentially attaining a highly coveted foreign visa” (Johnson, 2016, p. 1626). Men and women from the Caribbean islands practice “regional migrations” in order to travel to places where sex work is permitted, for example to Curaçao (Kempadoo, 2004, p. 144). Thus, in some cases, sexual labour might perhaps be seen as an exchange, a simple transaction of sex and money that benefits both parts. Yet, other ways of survival are difficult and leave the most vulnerable in a desperate position with very little choice. In his study “Postcolonial Discourses and ‘Sex Tourism’” (2011) Williams states that “in essentially every case the tourist is extremely better off than [sic] the prostitute in terms of their economic position” (2011, p. 6). The poverty of the place and the lack of job opportunities, so, push young men and women to sell their bodies, since this is, in many cases, their only means of subsistence (Bindel, 2003), and their clients, then, are turned into contributors to a neo-colonial force through sexual intercourse.

Kemala Kempadoo (2004) argues that “A hypersexual image has been constructed as ‘fact’” (p. 6) and it has “evoked images of wild and savage men and sexually precocious women” (p. 6). So, making reference to sex tourism destinations, she defines them as “territories that once served as sex havens for the colonial elite” (p. 6) and states that they “are today frequented by sex tourists and several of the island economies now depend upon the region’s racialised and sexualised image” (p. 7). So, a line back to colonial times can be traced to explain these stereotypes that are nowadays present in Western societies when we think about the Caribbean, since race and gender have always been submissive to the Western model. According to the feminist writer and Professor Cynthia Enloe (2014), “without the ideas about masculinity and femininity [...] in the societies of departure and the societies of destination, it would be impossible to sustain the tourism industry and its political agenda in their current form” (p. 82). So, Enloe (2014) claims that this

capitalist tourism industry has made use of the aforementioned stereotypes to create a profitable enterprise (p. 82) and has used gender to establish different racialised images to create an ideal destination that matches the tourist's expectations, both men's and women's, agreeing with Kempadoo, who claims that such tourism industry has focused on "appropriating the image of the Caribbean sexuality to seduce and entice potential clients" (2004, p. 134).

Health is also an important aspect when analysing sex tourism, and this is also depicted in the plays that this paper analyses: "by 2002, the Caribbean ranked as the second most affected region of the world, with an estimated five hundred thousand people living with HIV/AIDS" (Kempadoo, 2004, p. 167). Considering the 34 million of this regional population (p. 167), this number of cases is actually astonishing and shows the precariousness in which the locals have to live and the most devastating effect of sex tourism in the form of actual death, not only for the particular sex worker, but also for their relatives and partners. Sex tourism serves as a sexual liberation for the western clients, which implies the transmission of diseases to people who are not able to have access to the treatments, contrary to their 'consumers'. So, sexually-transmitted diseases are a risk for the Caribbean people, since considering the country's poverty and the precariousness of its medical system, they normally result in death and tragedy.

In the next section, female sex tourism is going to be analysed in relation to its implications in the reinforcement of stereotypes concerning race, gender and power, in order to contextualize this practice and apply this knowledge to the analysis of Gupta's and Tucker Green's plays.

2.2. Female Sex Tourism

Contrasting the typical image of the male sex tourists, in this type of sex tourism women are the ones who travel for sex, Kempadoo defining them as the "Mistresses" (2004, p. 127). Female sex tourism "is a growing spectacle in countries such as Barbados, Jamaica, the Dominican Republic" (Kempadoo, 2004, p. 127). According to Julie Bindel (2003), who investigates female sex tourism in Negril, "In Jamaica, around 17% of the population live below the poverty line", which makes the Jamaican beaches the perfect scenery to trade sex for money. Interestingly, when considering female sex tourism, "female sex tourists define their sexual encounters with black men as romance" (Kempadoo, 2004, p. 128), despite the fact that there are always exchanges of materials goods (2004, p. 128). The distinction between sex tourism and romance must be undermined, since this "can also be understood in the context of definitions of female sexuality in the Global North"

(2004, p. 128). So, the “hegemonic constructions” (p. 128) of femininity and heterosexuality in the Western world locate women as “passive sexual beings who value intimacy, tenderness, monogamy and love over sexual intercourse” (p. 128). Considering that white men are gendered-categorised as the opposite, women can claim that they are different (2004, p. 129) and that they look for love and romance, which only confirms “hegemonic notions of gender difference, while it absolves women of any responsibility for global inequalities” (Kempadoo, 2004, p. 130) and allows them to tag this sexual exploitation as romance and hide its real neo-colonising nature. Women’s pleasure, then, needs to be considered, since its submission to men in their countries and being portrayed as passive and subdued to men’s will, allows female sex tourism to be a good opportunity to explore sex from a different perspective whilst contributing to a “hierarchical ‘straight sex’” (Aston, 2008 p. 188) that “(re)-produces women’s sexual pleasure at the expense of those more marginal to themselves” (2008, p. 188). Thus, this type of sex imitates the patriarchal structures to which they are accustomed at home, imposing their will on the local men simultaneously that “the relations reproduce long-standing racist fascinations with black male sexuality and stereotypes of the Caribbean culture” (Kempadoo, 2004, p. 129).

It can be seen, therefore, that hegemonic notions of masculinity are reinforced in this type of sex tourism, since sex workers are seen and see themselves as “strong and biologically wired with hyperactive libidos” (Kempadoo, 2004, p. 133) establishing the pattern of ‘the black man’ defined as “robust” and “powerful” (p. 134), what Kempadoo (2004) describes as a myth in comparison to the real meaning of this stereotype, this being “discriminate black male sex machine” (p. 134). Nevertheless, local men make use of these racial and gendered stereotypes to approach white women, since for them this is a way to undermine their “internalised inferiority vis-à-vis their white counterparts” (Phillips, 2008, p. 207) and elevate their status (p. 207) to prove and demonstrate their manhood and power due to having sex with white women (p. 207). However, this only means the acceptance of the aforementioned stereotypes, since they finally behave the way the Western societies and old racist empires have defined, implying, therefore, the compliance of neo-colonial forces based on gender and race, considering the postcolonial background of the Caribbean. A good example of this practice is, “the tale of the black mandingo” (Phillips, 2008, p. 206) which makes reference to the sexual prowess of black men and it was directly used to describe the locals’ “virility and strength in Colonial Caribbean” (Phillips, 2008, p. 208).

All in all, it can be said that this type of sex tourism is not romance, but, as Kempadoo (2004) argues, an event that allows women “a sexual experimentation with a racial Other, while retaining a sexualized femininity” (p. 139) requiring men to accomplish what hegemonic masculinity says, meaning to be “sexually aggressive and a competent partner” (p. 139) exchanging sex for money while women combine “economic power and authority with traditional Western configurations of femininity” (p. 139). This is also allowed by the tourist gaze that female sex tourists experience when they travel to the Caribbean: “home and away; taking a break from local daily life, work and relationships by going away to somewhere exotic, foreign” (Aston, 2008, p. 183). This interaction between the ‘here’ and ‘there’ is very important to understand the tourists’ behaviour, since what they cannot do at home, ‘here’, they do abroad, ‘there’ and without the feeling of alienation and distance from their countries they would not do what they do on the islands, exploring an unfair liberation that oppresses the Other. In this paper, *Sugar Mummies* and *trade* are analysed in order to understand how they depict female sex tourism as a neo-colonising force as well as to see how they deal with neo-liberal attitudes among women.

3. FROM BRITAIN TO THE WORLD: NEW TRENDS IN CONTEMPORARY BRITISH THEATRE

Lehmann (2007) states that “the pattern of drama can no longer seem to be able to grasp this reality” (p. 40). Theatre, the unique discipline able to make real the unimaginable, changed its form to find new ways of representation, not only to transgress the boundaries between the stage and the spectators, but also to go beyond the doors of theatre itself to quench the boundaries between the ‘I’ and the world to put on stage the ‘non-patterns’ that define the world of today (Lehmann, 1999, pp. 40-42, 49). In his book *Postdramatic Theatre* (1999) the German author makes a clear distinction between ‘dramatic’ and ‘postdramatic’ theatre. To reinforce this distinction, Lehmann focuses on the premise that the script, in dramatic theatre, has been attached to theatrical structures (p. 46) and therefore, it is “controlled by the authority of Reason” (p. 47), which prevents the real imaginative essence of theatre from being staged (p. 49). Nevertheless, it is not only formal traits that define ‘postdramatic’ theatre, but also the new voices it puts on stage.

Tracing a line back to 1995, according to Monforte (2015), since the notorious play *Blasted* was first performed, “audiences have witnessed the emergence and/or consolidation of a number

of voices which are now an essential part of British theatre of the new millennium” (p. 319). So, *Blasted* (1995) meant a before and an after in relation to the type of spectacle British theatre used to offer, as different voices, different forms and other themes were needed to represent the society of today. In this section, political theatre and globalization are going to be analysed in order to understand the transgression of boundaries as well as to see how theatre does not only represent problems of a particular nation but problems concerning all the world’s population, providing the audience with a global view of the world and a transnational response. Also, the controversies of a feminism that follows neoliberal attitudes are analysed in order to contextualize the attitude of women regarding sexual intercourse and how this clashes with the equalitarian ideas of a more social type of feminism, which points out the impossibility of the idea of real romance when female sex tourism occurs.

3.1. The Political Play and Globalization

Race, sex, or gender, among others, are topics that theatre has put on stage in order to analyse their relevance, and sometimes, their controversy in our current society. Also, other voices have taken their chance to put on stage their work, new voices that may differ from the traditional ‘white’ playwright. English citizens, for instance, whose origins are found in Africa or Asia, have gained popularity over these recent years, since they are representative of an important part of the English population. Sakellaridou, (2015) argues that “In the last few decades it has been at the forefront of the British government’s and media’s agendas to promote the changing, multicultural face of the New Britain” (p. 301) and referring to theatre, she explains that the connotation of nationhood has been undermined in order to include “fundamental changes in the way Britishness is conceived” (p. 301), acquiring theatre, then, a political function. In her article, Sakellaridou talks about Gupta’s *White Boy* (2008) in which the author presents the situation of a young boy, Ricky, whose friendship with a black boy from school shows a hidden racism that finally surfaces (2015, p. 305): “Who ask you to come into my world? Why didn’t you stay in that shit hole you come from? [...] Now I don’t even feel like I belong here” (Gupta as cited in Sakellaridou, 2015, p.305). Sakellaridou argues that people may think that “the burden of colonial guilt” (2015, p. 306) may have had an effect on white individuals “along the lines of political correctness” (2015, p. 306). So, this instance puts into question how often racist national patterns of society remain in white

individuals when addressing the ones who do not reach those nationalistic ‘white’ standards, creating, then, a play that presents a political rethinking.

These encounters between the typical white Western culture and other cultures, as in the example that has been examined, are also staged in global scenery, considering that the world where we live is not national but transnational, making reference to the same issues but transgressing the boundaries of a single country, as *Sugar Mummies* (2006) and *trade* (2004-5) do. Considering this, Dan Rebellato, in his essay “From the State of the Nation to Globalization” (2008) argues that the “state-of-the-nation-play” (p. 253) which was understood as “a play properly addressing itself and founding itself” (p. 253) is not representative of our current society, whose “patterns of power and injustice extend well beyond the boundaries of ‘nation’” (p. 254) and consequently the spectators need to “respond to the world not to the state” (p. 254). Thus, theatre, through the concept of globalization, refers to problems that do not only refer to a certain nation, but to problems that imply a global response and the interactions of different cultures, such as the one tackled in this paper, female sex tourism.

In his studies on theatre and globalization, Rebellato states that “for some thinkers, globalization centrally involves conflict between ways of life” (2009, p. 5) and argues that it is an umbrella term that denotes “global-neoliberalism, the global extension of capitalism under neo-liberal policies” (2008, p. 250). He recalls the function of theatre stating that “We have to create new forms of international association, new forms of global civil society [...] to offer an arsenal of experiences that help us to grasp the everywhere and everyone” (2009, p. 85). Therefore, theatre transgresses the borders of the nation to reach a global spectator and puts on stage stories that have to do with the mixture of cultures, the encounters with the Other and different societies coming across each other. In this paper, female sex tourism is analysed according to this idea of globalization. The paper tackles the effects of a neo-liberal society that understands sex as something that can be purchased and, consequently, leads to a new type of neo-colonising force that unfairly contributes to global inequalities whilst using colonial behaviours when interacting with the Other. In the next section, in relation to female sex tourism, the role of women facing these global inequalities is going to be analysed, according to the discrepancies that these imply in understanding a more liberal type of feminism.

3.2. Neoliberalism and Feminism

As has already been discussed, the world where we live is based on a capitalist system that promotes neoliberal policies globally. The influence of the economic powers defines everyone's daily life, distinguishing different patterns of behaviour according to one's economic resources.

In "Room for Realism?" (2016), Elaine Aston argues that there has been a "meteoric rise of neoliberalism driven by a free-market economy and individualism, diminishing social welfare and widening the economic gap between the haves and have-nots" (p. 24). Interestingly, this has had an effect on the way feminism is conceived, as it has been influenced by these neoliberal traits that constitute our society and "has allowed the [...] liberal feminist agenda to be increasingly made over its neoliberal guise as an individualistic, 'top-girl' of self-promotion" (p. 25). Thus, this neoliberal attitude in women, despite the fact it has individually empowered some of them, has made use of patriarchal structures and behaviours in order to achieve their goals, on many occasions leaving women who did not seem to fulfil the neoliberal traits behind. Also, by enjoying this type of success, other people are pushed down, and inequality is promoted not only among women but also among non-white men and people from developing countries or lower social classes.

In this paper, the issue of female sex tourism is argued, since sexuality based on a more liberal type of feminism has allowed women to explore sex and pleasure in a way that may resemble men's, imposing a type of sex that seems to be based on power and dominance. For this reason, according to Aston (2016), in theatre, an emerging "critical sensing of this reactionary climate saw experimentalists such as Churchill or debbie tucker green [...] dedicated to making audiences feel-see the damaging consequences of failing to address and redress capitalism" (p. 24), referring to economic power and through it, the effects of capitalism on developing societies. A critical movement that responds to these liberal attitudes is emerging—after a period defined as 'postfeminism' or 'third wave feminism'—one which calls for collective union rather than individuality to undermine the contradictory self-made success, since individualism contradicts any collective development or any type of advance towards an equalitarian society. Aston, in her article "Feeling the Loss of Feminism" (2010) argues that there may have been many reasons for liberal feminism to fail, but she remarks the "failure to recognise differences in the category of 'women'" (p. 577) and explains that it is dangerous for feminism to be attached to such an individualistic discourse (p. 577), since there are many women who will not feel identified with it

or even left apart, and therefore, citing *The Aftermath of Feminism* (2009) by Angela McRobbie, Aston argues that all this could result in the end of feminism (p. 577) in “such a way that it will never again rise from the ashes” (Mc Robbie as cited in Aston, 2010 , p. 577).

Furthermore, “The 1990s in Britain are commonly identified as a decade characterised by a loss of political certainty” (Aston, 2010, p. 578), so, this can explain the loss of belief in a more social type of feminism too, since the liberal policies at that time fought very much against socialist movements (p. 578) and promoted an individualistic sense of empowerment rather than a collective one (p. 578). Nowadays, a different trend tries to reorient feminism towards a more social and non-liberal direction that can include everyone, regardless of gender, race or place of provenance. Considering that we live in a world where many cultures are intertwined, there is a crucial need of a representative feminism for everyone, one that takes into account cultural differences, colour of skin and location, to promote fairness not only in a certain country, but globally; therefore, not only for one person, but for everyone, since “without a transnational consciousness it risks confining a feminist political to a damaging, hierarchical site of Western privilege” (Aston, 2008, p. 182).

3.3. *Staging Female Sex Tourism*

Leaving Britain behind to find romance and sexual satisfaction had already been represented on the British stage and acclaimed by the English audiences before *trade* and *Sugar Mummies* were first staged. For instance, Aston (2008) claims that in “the 1980s *Shirley Valentine* was popular on account of its liberal-feminist treatment of one woman’s escape from a gendered and class suburban Britain” (2008, p. 182). This play, then, represented the sexual liberation that liberalism allowed to certain women with economic resources and how this meant a personal fulfilment, since the unpleasant reality at home was unbearable, focusing, thus, on the idea of romance and liberation. On the other hand, the role of woman as a ‘Sugar Mummy’, as is represented in the plays in question, focuses on the exploitative motive of traveling for sex, rather than the romantic fulfilment that *Shirley Valentine* shows (2008, p.183).

The two plays that this paper analyses portray, then, female sex tourism in a way that the unfairness and the exploitation of the region can be tackled (Aston, 2008, p. 183). *Sugar Mummies* focuses on “the desires and discontents of the ‘here’ and ‘there’” (p. 184) through a “double point of view” (p. 184), whereas, *trade* “politicises the question” (p. 184) of this matter, alluding to

female sex tourism as an exploitative practice and “heightens the collision between (white) sexual pleasure and local (black) economy” (p. 184). In the next section, *Sugar Mummies* is analysed according to all the issues that have been discussed, to prove that it shows a neo-colonising force against the Caribbean, through gendered and racial interactions with the Other.

4. TANIKA GUPTA’ S *SUGAR MUMMIES* (2006)

Sugar Mummies was first put on stage at the Royal Court Theatre in August 5th 2006. Gupta, in an interview with Lyn Gardner for *The Guardian*, states that she “didn’t think it would ever happen. I thought I was far too old and I don’t write the kind of plays that you expect to see here” (2006a). So, the opening of the play at the Royal Court was a remarkable event for the playwright, because she had never liked to be “boxed in” (Gupta, 2006a) as an Asian playwright who only writes about her background, arguing that people relate her theatre only to her Asian roots. Defending herself, she adds that “Nobody goes round describing Harold Pinter as a Jewish white playwright, so why does everyone go round calling me an Asian woman playwright?” (Gupta, 2006a). Therefore, for Gupta, this play was a good opportunity to grow and analyse other aspects of society contrasting the type of plays she was normally expected to write.

Hence, the play, following naturalistic dramaturgical techniques concerning its form, provides the stage with the presence of five Jamaican characters who portray four local men and one local woman. Also, four Western women from different ages and different backgrounds give shape to the female sex tourists in search of beach boys. Distinguishing itself from *trade*, the play follows a less experimental structure, consisting of only two acts divided into different scenes: the first act being divided into six scenes and the second act divided into eleven. The climax is found at the end of the first act and at the beginning of the second, therefore, in the middle of the play. According to Lehmann’s distinction of ‘dramatic’ and ‘postdramatic’, since the structure that Gupta follows uses Aristotelian patterns of drama—understanding this as a clear opening, climax and ending—*Sugar Mummies* can be classified as a ‘dramatic play’, since its form constitutes a more traditional type of theatre.

Not having the play started, the expecting audience is presented to the title of the play they are about to see, *Sugar Mummies*. The name resembles what we may know as the figure of the ‘sugar daddy’. So, the first thing to which I would like to pay attention is the paradoxical play on

words that shapes the title of this work, since Tanika Gupta uses, as Aston (2008) argues, “the gender take on the idea of the sugar daddy” (p. 183) to turn upside down the idea of the typical male sex tourist who travels to the Caribbean, making women, consequently, responsible of the same practice. Therefore, Gupta subverts the gendered stereotypes of sexual exploitation, and furthermore, provokes the audience with a story that tackles sex tourism from a different, but equally damaging perspective. Apart from this, it is worth focusing on the word ‘sugar’, an ingredient that, despite its sweet flavour—sex can also have a sweet and pleasant connotation—Aston (2008) argues that it “alludes to the British, colonialist slave trade of the Caribbean sugar plantations” (p. 183), relating this sex transaction to a real colonial practice that transgresses the boundaries of time to take place in the 20th Century, in form of a neo-colonising force allowed by neoliberal attitudes and a consumer society that understands sex as a commodity to be purchased, making the Caribbean a destination to be exploited.

The setting, therefore, plays a crucial role in understanding the sexual fiction created around the Caribbean: “For the tourist women, seeing the beach is seeing and anticipating sexual pleasure” (Aston, 2008, p. 185). As it has been explained in the second section of this paper, the tourist industry has used the stereotypes of Caribbean sexuality to reproduce a scenery that defines the islands as a place where pleasure, romance and ‘fun’ can be found, a place which Kemala Kempadoo (2004) defines as “The hypersexual Caribbean” (p.134). Touristic advertisements reproduce this sexual fantasy “appropriating the image of the Caribbean sexuality to seduce and entice potential clients” (p. 134) and categorise the Caribbean “as a place that is available for corporeal pleasures and sensual fun” (p. 134). Apart from the ‘Sex on the Beach Cocktail’ that illustrates Gupta’s play (Klein, 2016, p. 160), she also provides the Caribbean beach of Negril with the same characteristics through the women’s encounter, as the following excerpt, including stage directions, depicts:

<i>NAOMI</i>	<i>re-enters. She is wet from the sea. MAGGIE passes her towel to her and NAOMI towels herself dry.</i>
<i>YOLANDA</i>	<i>a fifty year old American woman, walks out in a flashy swimsuit, looks out to the sea and sighs deeply.</i>
<i>YOLANDA</i>	<i>I think I just came. (Gupta, 2006b, p. 26)</i>

So, the sensual image that Gupta creates in one of the first interactions of the tourist women reflects an idealised Caribbean that offers the possibility of living an aphrodisiac experience from the very beginning, only by going and seeing the beach, as well as enjoying what the island can offer. In this case, the female sex tourists are starting to get to know each other, however, they have had little interaction with ‘their men’, but the idealised sexual beach itself is in the case of Yolanda, enough to provoke her a metaphorical orgasm, contributing to a fictional, sexualised Caribbean designed to provide only pleasurable and delighting experiences. It is interesting to remark the age of Yolanda and Maggie, since being in her fifties makes them more vulnerable to believe in the fantasised holiday culture (Aston, 2008, p. 187). Due to traveling to a foreign country, these women feel liberated (p. 187) from the “Western discourses of dominant ideologies of femininity that insist on ‘beauty’ as an ideal, youthful, slim feminine” (p. 187), which implies a conception of their body as ‘attractive’ as well as a different exploration of “sexual pleasure in ways that they feel that they are unable to, or, feel they are not allowed to, back home” (2008, p. 185). Furthermore, receiving constant courtship by the local men implies the danger of exploitation rather than ‘a fair trade’ (p.185) since women finally pay for these compliments, believing the local’s lies and being victims of their own delusional purchase as well as their fake conception of being loved due to their sex appeal, rather than for money. Therefore, in this case, “the beach boys [...] are constantly on hand to create and administer the intoxicating cocktail of ‘sex on the beach’” (Aston, 2008, p. 185), which finally results in suffering and damage.

The first encounter of the sex tourists reveals the nature of what they call ‘romance’ and lets the audience see how they really feel towards the local men. Gupta, in her interview with Gardner, depicts female sex tourists “as white people colonising and objectifying black sexuality” (2006a). In the next excerpt, Maggie and Kitty, interact about the dark-skinned men and objectify them, not only as sex ‘tools’, but also as men who are only distinguished for their black skin and the characteristics that constitute their sexuality (Kempadoo, 2004, p. 14):

MAGGIE	Nice smiles – white, white teeth against black skin.
KITTY	Tall and strong.
MAGGIE	Big, luscious, kissable lips.
KITTY	Real men.
MAGGIE	Much bigger than white men. The Big Bamboo.
KITTY	Jamaican Steel. (Gupta, 2006b, p. 25)

According to Gupta, “It’s almost like a return to the slave days, with white women checking out the men’s teeth, limbs and dicks before they buy” (2006a). So, this portrays the consumerist society in which the tourists are used to living, since they objectify men and talk about their ‘features’ as if they were willing to purchase them, and consequently, turning the men to whom they refer into mere material goods. In her next encounter with Maggie, this attitude is even more visible, since Kitty tells Maggie that she is “Gonna take it slowly. Window-shop for a bit...you know?” (Gupta, 2006b, p. 35) when deciding ‘which’ man she is going to ‘choose’. As it can be seen, Kitty talks to Maggie about Sly as if it was a product to buy, which reflects again a liberal, consumerist and materialistic society, turning the Other into an affordable and objectified being. Moreover, as Aston (2008) argues, objectifying the Other and participating in this “sexual economy” (p. 189) gives women enough power and “self-affirmation” (p. 189) to allow themselves “To consume the black male body as an object of racialised sexual pleasure” (p. 189). As it can be seen in the excerpt, Maggie and Kitty agree and support one another when talking about an objectified sexuality regarding men. So, being involved in this sexual practice and objectifying their sexual experience, from their perspective, justifies their behaviour towards the local men by being empowered to decide what type of sex they want to ‘acquire’, contributing, therefore, to a neo-colonising force of exploitation of the Other (Aston, 2008, p. 185).

The first ‘relationship’ to which I would like to pay close attention is Kitty and Sly’s, which is a remarkable instance of a constant gendered and racial sexuality, rather than romance or ‘a fair trade’. As Aston puts it, “Gupta style of dramatic realism enables multiple strands of romantic chit chat and sweet talking between Kitty and Sly; Maggie and Antonio [...]” (2008, p. 186), which will result from “romantic attachments” (p. 186) in violence and mistreatment. In the following excerpt, there is an example of how the beginning of Kitty and Sly’s relationship starts with the typical courtship by the sex worker, while it alludes to hegemonic constructions of gender and race:

SLY	You a strong woman.
KITTY	And lots of men have a problem with that.
SLY	Sly know how to give you some ‘good lovin’ (Gupta, 2006b, p. 48)

Interestingly, in the excerpt, it can be seen how both characters play with the gendered ideas that define them prototypically. Kitty affirms that men, in their home countries, do not like strong women, recalling a refusal from western men. Analysing Sly's behaviour, as Kempadoo (2004) explains, men use racial stereotypes to seduce women (p. 133), and this is what he does by saying that he knows how to give Kitty some 'good lovin' (Gupta, 2006b, p. 48), contributing to a racialised sexuality that depicts Caribbean men as 'enjoyable' sex providers. Also, from the beginning of their relationship, there is a clear discussion of what a girl 'needs' and what a man 'can offer', alluding to hegemonic rules of sex that give shape to this first interaction, classifying, then, the man as an active performer of something that the girl receives, contributing, therefore, to strict heterosexual norms of sexual pleasure from which female sexual tourists actually want to escape from.

Romance is not visible from the beginning of their relationship, but through the course of the play, the lack of it is more than noticeable. However, they want to keep a 'romance illusion', Sly for economic interests, and Kitty for her desire to be loved. Sly and Kitty fantasise about a life together (Klein, 2016, p.161), but they do not agree on the place, which is the first sign of the impossibility on which this relationship is based. Sly tries to convince Kitty to take him to England, assuring that he "can learn to be an English gentleman" (Gupta, 2006b, p. 75) to which Kitty responds that she would never introduce him to her friends (2006b, p. 75), implying a total rejection of the Other at home, which categorises this interaction as racial and gendered, since she would not accept to take Sly home and work for him, in other words, she would not agree on continuing being his 'sugar mummy' in England, meaning that the 'fair trade' they have in the Caribbean, can only be possible in the Caribbean. Furthermore, at the beginning of the play, Kitty states that she "Wouldn't do this back home" (p. 25). Thus, she creates a distinction between the tourists and 'them'. Kitty, moreover, makes reference to the different status that they have as, according to her, their relationship in England would categorise her as "A prim school teacher by day and a wild uncivilised animal at night" (2006b, p. 75), which leads to colonial and racial stereotypes when defining 'blackness' as wild, animal-like and lacking of civilisation.

In terms of Kitty's sexuality, according to Aston (2008), considering Kitty a "less experienced sex tourist and dissatisfied with her regular, single life and career as a school teacher, allows herself to believe in the sexual attention, romance and courtship offered to her by Sly and weaves a whole romantic fiction about their futures together on the island" (p. 186). Interestingly,

the sexual dissatisfaction at home is from the very beginning portrayed, as Kitty compares black and white men: “And it’s not over in two minutes. They can keep going all night” (2006b, p. 25), to which Maggie responds: “And they’ve got the rhythm – so they can move – so athletic” (2006b, p. 25). As it can be observed, Kitty and Maggie are not happy with sexual intercourse at ‘home’, so the play also questions if heterosexual sex is actually pleasant for women, since otherwise, female sex tourists would not go ‘there’ to find sexual satisfaction. In this respect, Kempadoo (2004) criticises some studies of female sex tourism that argue that these relationships help “breaking taboos and challenging tradition” (p. 129), since out of the fantasy that the appropriation of Caribbean sexuality provides, when travelling for ‘buying sex’ “Women simply become equal to their male counterparts in the consumption of Caribbean sexuality” (p. 129), as can be seen in this play, and therefore, a form of neo-colonial exploitation. Once Sly and Kitty awaken of their ‘fantasy’, everything “erupts into a final, violent exposition of ‘home’ truths” (Aston, 2008, p. 186), and lets the audience experience the incompatibility of this couple due to its power and domination basis, as well as the sexual fantasy ending. Therefore, this sexual fantasy is constructed of pre-conceived ideas on the Caribbean, and lets the audience experience the violence behind this illusion, showing its exploitative motive:

KITTY	Let go of me. I’ll scream. I’ll bring the manager in and have you whipped. Have you thrown in jail you fucking black bastard. NIGGER!
SLY	Kitty. Mek me tell you. Tek a long hard look at yourself and think straight. What man would want a desperate, ugly, bitch like you? (2006b, p. 120)

Hatred, fear and rage are present in this terrible dialogue, which recalls colonial punishments such as whipping and being thrown in jail, while Sly depicts Kitty as miserable. Furthermore, Kitty shows a direct racist tone towards Sly, as well as he despises her for being ugly and unattractive, portraying two types of characters who find themselves in a position in which neither of them embraces the other and neither of them feels good with themselves (Klein, 2016, p.160). In this respect, they try to find happiness somewhere else, remarking, of course, the difference between Kitty and Sly, since she is able to travel abroad to experience a ‘sexual fantasy’, which is what she lacks in her reality, whereas Sly can only dream of it (Klein, 2016, p. 161). Therefore, between Kitty and Sly, there is neither romance nor ‘a fair trade’, but nothing more than sexual exploitation

and a relationship based on power and submission, one that shows gendered and racial constructions of sexuality, by which this abuse is permitted. Also, it shows the discrepancies of the sexual fantasy Kitty experiences, an imaginary construction of happiness and sexual fulfilment that, when facing reality, shows its impossibility and the fake foundations on which their 'love' is constructed.

After having undermined the idea of romance and having related it to a current threat for the Caribbean, I would like to pay close attention to the relationship between Maggie and Antonio. According to Aston (2008) the humiliation that Antonio has to go through—understanding sexual intercourse as Antonio's obligation and Maggie's demand—is present from the beginning to the end of their story (p. 189). Antonio is mistreated for not being able to accomplish what he is stereotypically supposed to do as a beach boy (p. 189), 'sex service', and unsuccessfully tries to excuse himself for not having reached the standards of what he is expected to do. Having lost, therefore, his virility, according to the gendered stereotypes that shape his sexuality, and being this the only 'good' to 'trade' with Maggie, he loses any power or influence over her, and then, after being tied, Maggie undermines his sexuality and despises him for not being able to perform. Afterwards, violence takes place on stage and perpetuates in the scene fiercely, as can be seen in the following excerpt, which shows Antonio tied up and Maggie abusing him. According to Klein (2016), "her action recalls the time of colonialism and slavery when black men were bought, beaten up and humiliated" (p. 162):

ANTONIO Where you go? Come back! Untie me!
MAGGIE *comes back towards ANTONIO. She is carrying the
 branch of a palm. She attacks ANTONIO with it, lashing out,
 beating him with ferocity. ANTONIO screams.*
ANTONIO Stoppit 'oman. You hurtin' me! Why you doing
 this! Stoppit! Do, me a beg you! You a fuckin' mad
 'oman.
MAGGIE *takes some dollars out of her purse and tucks them
 into the rope bindings. (Gupta, 2006b, p. 67)*

Breaking "the Western paradigm of heterosexist" (Aston, 2008, p. 188), in female sex tourism, women are the ones "who hold the black boys in their white objectifying, colonising gaze as 'exotic Other' (Pruitt and LaFont as cited in Aston, 2008, p. 188) and makes the dangers of a 'coercive' heterosexuality clear (Aston, 2008, p.188). Hence, sex, following such patterns, cannot be

pleasant, since it is based on power and submission rather than on sincere desire. Therefore, what happens to Maggie and Antonio is a reflection of the failure of sexual pleasure for women, and in this case, a menace that the sex workers undergo when trying to follow heterosexual sex patterns, as they are subdued to the women's will. Contrary to what happens in the Western world, women are empowered due to their economic contribution for sex, but "The violence of this racialised Othering breaks the fiction of sexual pleasure" (Aston, 2008, p. 189) as well as it "foregrounds the sexual arrangement of the Caribbean tourist gaze as coercive and violent in its abuse of the Other" (p. 189). So, what is understood as sexual liberation from a neo-liberal perspective regarding the visiting women, can also be understood as sexual slavery and the impossibility of heterosexual "non-coercive sex" (p. 188) and pleasure, since this imitates patriarchal structures and coercive heterosexual sex patterns. Therefore, coercive sex contributes to a neo-colonising force that exploits the Other sexually and allows physical torture and a depraving humiliation. On the other hand, it is worth mentioning that the Caribbean sex workers try to be respected as sex traders (p. 189), which is another way of using their stereotyped sexuality as a means of survival. However, "simmering beneath their gigolo behaviour" (p. 189) anxiety lingers, as, if they do not accomplish what they are expected to do, they are devalued and denigrated.

The audience is also introduced to the couple of Andre and Naomi. The playwright uses "the mixed race" (Aston, 2008, p. 190) character of Naomi to portray understanding and real caring for the Other, regardless of their place of provenance. Considering racial aspects, Naomi is neither from 'here' nor 'there', but the representation of a concealing person who accepts herself as British, and who wants to get to know her Caribbean roots and identity, acknowledging instead of exploiting, by means of helping Andre without any type of exchange. Finally, she happens to be the daughter of Reefie, who is meant to have slept with Naomi's mother back in the past. Therefore, Gupta's technique makes the audience experience the union of the two worlds, being portrayed as the same and connected by a single character that unifies the North and the South, recalling a future acceptance of the Other. This relationship, furthermore, in relation to sexuality, also provides with the possibility of "non-exploitative possibilities of heterosexual pleasure" (Aston, 2008, p. 190).

In addition, Gupta provides the play with another future construction that I also find very interesting to study. This is presented through the character of Angel, the Jamaican woman whose husband finally dies. She plays a role that functions as a mirror, reflecting the terrible current and future effects of sex tourism, showing the course of it from the arrival of the tourist to the death of

the sex worker, as it happens to her husband, questioning the actual price of sexual pleasure, if there is any, as has been observed. According to Aston, “Angel serves as a constant reminder of the fatal health risks involved in sex tourism” (2008, p. 184), since these events promote a precarious sexual activity that implies a mortal danger for the Caribbean locals. Angel, therefore, shapes a future construction of devastation in the Caribbean islands due to sex tourism. From the beginning, she opposes the first illusion of the Caribbean portrayed by Reefie, who seems, in this occasion, to depict the islands as an ideal place. Remarkably, when he refers to Angel and himself as Adam and Eve in Paradise (Gupta, 2006b, p. 18), Angel contradicts him stating that “Adam and Eve dem fall from grace” (p. 18) and informs Reefie that her husband is about to die. Thus, the change from the illusion of a utopian paradise to a dystopian beach is evident and finishes with any type of expectation regarding the Caribbean as a location for only pleasure, as it is willing to be portrayed by the tourist industry and believed by the tourists themselves. For this reason, Angel represents the awareness of these terrible counter-effects of what, from a liberal perspective, is a ‘fair trade’.

After having analysed *Sugar Mummies*, by Tanika Gupta, I argue that it depicts what is defined by female sex tourists as ‘romance’ or ‘fair trade’ as the reinforcement of hegemonic gender and racial constructions in relation to sexuality, apart from presenting neoliberal attitudes as the basis for these events to take place. The analysed relationships are put on stage to show the exploitative motive of these type of encounters, tackling how sexuality is understood when travelling abroad, as well as analysing the problematic of heterosexual coercive sex, which ends up being frustrating and delusional for the tourist, and damaging and exploitative for the sex worker. Thus, Gupta, with Maggie and Antonio, undermines heterosexual pleasure and questions if it, as Aston (2008) argues, should be “mutual rather than hierarchical” (Aston, 2008, p. 188). Gupta, moreover, makes use of Angel’s character to portray the most devastating effects of sex tourism. However, the playwright introduces hope expectations by means of using the character of Naomi, who seems to be the open door for reconciliation between the South and the North, interacting with Andre in a non-exploitative way and embracing her Caribbean identity. Nevertheless, Aston (2008) explains that Gupta’s “rather soap-like quality to the writing” (p. 190) in relation to the couple of Andre and Naomi, weakens the message of the play (p. 190) and “fails to realise the politicising possibilities of her subject” (p. 190). Also, according to Klein (2016), “most of the relationships are ‘faux romances’, based on delusion” (2016, p. 163). Therefore, as it

has been discussed, the major part of relationships and the encounters of the female tourists and the locals are presented as submissive and abusive, thus, this practice is understood as a neo-colonising force that oppresses the Caribbean population, sexually and at the level of health.

5. DEBBIE TUCKER GREEN'S *TRADE* (2004-5)

Disruption, chaos and awareness are common feelings when experiencing debbie tucker green's theatre. According to Abram (2014) "debbie tucker green is one of the most stylistically innovative and politically engaged playwrights at work in Britain today" (p. 113), since the dramaturgical form and themes that green puts on stage are able to take the audience to the limit, as well as to question the society in which we live today. Through plays that break with any type of conventional structure, use of character or language, the 'beats' within tucker green's dialogues speak louder than words, undermining any 'dramatic' limit on stage, being her theatre, then, categorised as 'postdramatic', according to Lehmann's distinction.

Considering her black-British origins "tucker is often anxious to attend to topics beyond the black Britain" (Abram, 2014, p. 127) and her work "traverses themes of national and international importance" (2014, p. 127), as in the case of *trade*. The play was first performed by the Royal Shakespeare Company in 2004, even though its official opening was in March 2005. It deals with female sex tourism and the implications of the Western effects on what might be, due to the characteristics of the play and the events it portrays, the Caribbean. Furthermore, tucker green tackles the global inequalities that these actions imply, focusing, due to her use of character, on and among women.

As Riedelsheimer and Stöckl state, "It is important to note that the setting is not any specific region or country, which again highlights the universality of the concerns" (2017, p. 122). Contrasting, therefore, *Sugar Mummies*, the scope of the play transgresses the interaction between the locals and the tourists and analyses global inequalities through a broader perspective. By breaking the conventions of the use of character, three dark-skinned actresses give shape to the non-naturalistic characters of the Local, the Novice and the Regular, who at some point of the play change gender, race, colour and place of origin. According to Riedelsheimer and Stöckl (2017), this technique "makes particular problems of remote others more immediately affectively accessible and hence lends them greater urgency, implying their universality" (p. 123). Thus, this

type of ‘postdramatic’ technique is used in order for the audience to get touched by the play and experience these ‘international’ problems as really theirs.

Only with its title, the audience is introduced to female sex tourism as an exchange, a transaction. Nevertheless, as it has been analysed in *Sugar Mummies*, there are many other issues that undermine the concept of the ‘fair trade’ and show its real exploitative motive. As it has been seen in Gupta’s play, in this practice, there is a romantic element that pretends to justify the characters’ ‘trade’. In this respect, Tucker introduces the Regular, who “has a naïvely romantic understanding of her relationship with Bumster and simply ignores the financial side to the relationship” (Riedelsheimer & Stöckl, 2017, p. 121), therefore, the oldest character of *trade* seems to relate her relationship with Bumster to something true. Nevertheless, the Local is always there to remind her of the economic concerns on which their relationship is constructed (Aston, 2008, p. 186). In the next excerpt, how the idea of romance is undermined and replaced by economic transaction can be observed:

LOCAL	who did paid (for) –
REGULAR	that’s not the point
LOCAL	That is the point
	That was his point
	Thass business (tucker green, 2005, p. 30)

So, the Local is a reminder of the reality of the relationship of Bumster and the Regular (Aston, 2008, p. 187) as she alludes explicitly to the idea of ‘paying for sex’ and finishes with the Western fantasy of love. Simultaneously, the interactions between the Novice and the Regular make the discrepancies of their ‘love’ appear. Plus, the comic tone that the Novice uses (Aston, 2008, p. 187) “also undermines the idea that the Regular has been treated to genuine rather than economic affection” (Aston, 2008, p. 187).

The distinctions of the Western world and the developing countries are often remarked as well as the attitudes that the tourists have when travelling ‘there’, exploiting the islands ‘for fun’ at the expense of others (Klein, 2016, p. 165). For instance, the Novice represents the consumer society in which we live in the Western world, and how these attitudes represent oppression and submission for the locals. As can be seen in the following excerpt, the Novice takes for granted that she has every right to enjoy her holidays the way she wants:

NOVICE I paid for it.
 LOCAL The –
 NOVICE *only* I paid for it.
 LOCAL The-
 NOVICE so I can do what I want.
Beat.
Beat. (tucker green, 2005, p. 8)

Interestingly, the Novice, apart from assuming the right to do whatever she wants regardless of the price, reveals that she can also buy sex if she fancies, exposing the true purpose of her trip and the power position from which she regards the holiday place, as well as objectifying black sexuality. At the beginning of the play, she states that she is not the type of woman who goes to developing countries to buy sex (Aston, 2008, p. 186). Nevertheless, she is self-empowered to do so if she wants, implying a neo-colonising attitude towards the Other using an unfair capitalist view over developing societies and imposing ‘status’ over the rights of the locals. Therefore, the “global socio-economic imbalance” (Riedelsheimer & Stöckl, 2017, p. 123) between the Western world and the South is shown, and consequently, the injustice and privilege on which female sex tourism is constructed are also depicted. The injustice presented through the characters and the way they have to confront each other is the result of “mechanisms of exploitation and dependence that emerge as a direct consequence of the increase of mobility through globalisation” (Riedelsheimer & Stöckl, 2017, p. 123). Going on holiday represents a way to find what one cannot have at home, to find pleasure somewhere else, since our place of residence cannot provide us with this, and the invasion of other parts of the world by means of economic power is guaranteed, as well as the oppression of their locals, as tucker green shows:

LOCAL 1 All a we three. *Local.*
 LOCAL 2 Local to where them-
 LOCAL tek their holiday.
 LOCAL 2 To where them-
 LOCAL 1 haf their ‘fun’. (tucker green, 2005, p. 5)

Therefore, this interaction, by which we are immersed in the eyes of the locals, lets us ‘see’ the other ‘face’ of holidays (Riedelsheimer & Stöckl, 2017, p.123), which results oppressive and

unfair, contrasting the idea of regarding the visited land as a place where to have fun, as tourists would see.

tucker green's political approach is one of the most remarkable characteristics of the play, and it is one of the main differences with *Sugar Mummies*. Feminism, in this case, is put into question regarding global inequalities and age issues in relation to the different characters that tucker green presents, letting the audience know that the exploitative motive of sex tourism is not only from women to men, but also from women to women from a different class or race, due to the invasion of their 'there' (Aston, 2008, p. 190). As Aston (2008) argues, the playwright "makes explicit her criticism of 'new feminism' as a form of individualist, bourgeois empowerment that is both damaging and exploitative 'here' and 'there'" (p. 190).

This more neoliberal type of feminism is portrayed by means of the Novice, who thinks feminism is a right or "a legacy which gives her equal rights with men" (Aston, 2008, p. 190) instead of actually acknowledging the constant fight for equal rights that women as the Regular had to go through. As it can be seen, the Novice takes for granted that feminism has achieved equal rights and "she assumes a right to the advantages gained by feminism" (p. 190). "Nobody's gonna tell me nothing/ nobody can tell me nuthin/ no man can tell me nuthin/ them days is over" (tucker green, 2005, p. 25), states the Novice when the Local suggests that she is being exploited by the local men. In the following excerpt, a depiction of the history of feminism can be seen, tracing a line from the present to the past, starting with the self-empowered attitude of the Novice taking for granted her rights and comparing herself to the Regular. Furthermore, the "*darling*" (tucker green, 2005, p. 25) the Novice uses to refer to the Local, shows a tone of superiority that has to be considered (Aston, 2008, p.190-191), since it depicts the inefficacy of feminism when traveling to developing countries, not seeing the Other as an equal, but as inferior:

NOVICE Where we are from - dunno - about here –
 darling – but where we been/ where we
 come from / we been thru the women's
 thing / we don't get bossed it no more –
 where *we're* from, yeh?
 We / past all that/ we been thru – well –
 I never went thru meself / that was more
 like her generation / her lot [...] (tucker green, 2005, p. 25)

Apart from the tone the Novice uses, she makes a clear distinction between ‘there’ and ‘here’ by saying that ‘they’, referring to Western women, have already accomplished their goals, which leaves women from ‘there’ without a place in feminism, as they continue to be exploited by the Western men and women, who both travel to developing countries with dreams of exploitation and sexual frustration.

In relation to sexuality, the unhappiness of women in their home countries and “the desire for sexual pleasure and romance” (Aston, 2008, p. 187) and attention, contributes to the clash of sexual ideals that shape Western societies in comparison to the Caribbean. It is said that women in the Caribbean are praised for their generous shape of their bodies rather than for the “Eurocentric ideal of beauty” (2008, p. 187), as has been discussed in *Sugar Mummies*. This makes middle-aged women think they are more appealing to Caribbean men and makes them feel that they are really desired by them. However, as Aston puts it, “The economics behind the romantic dictate that it is in fact the older woman who is deemed the more attractive on account of her relative wealth” (2008, p. 187). So, the nature of these relationships shows that there is not romance, but a trade based on exploitation with economic purposes coming from the sex workers, which would not be possible without women who need to feel loved and approached, therefore, “the ambiguous effects of global capitalism on local communities and cultures are highlighted, while the entanglements of mutual dependence—both economic and emotional—that affect all characters come to light” (Riedelsheimer & Stöckl, 2017, p. 121). Furthermore, it is interesting to see how these Western women need to travel abroad to find sexual pleasure because the lack of it at ‘home’ (Aston, 2008, p. 190), as it happens to the women in *Sugar Mummies*. According to Aston (2008), this problematic with sexual pleasure “leaves feminism with more work to do ‘here’” (p. 190). As it can be observed in the following excerpt, going abroad to ‘buy’ sexual experiences discriminates against and “invades” (Aston, 2008, p. 190) the women from the visited land, in this case, the Caribbean women, as well as it shows the need of reconsidering sexual intercourse ‘here’, not to travel ‘there’ (p.192) to ‘buy’ sex and try to achieve sexual completion:

LOCAL	Or you still workin on who you are ‘there’
	/haveta come ‘here’ to flex it –
REGULAR	it’s a/ (holiday). That’s (all) –
LOCAL	tekkin a break from you are ‘there’
	by coming over my ‘here’ – what – you
	disappoint yourself ‘there’? (tucker green, 2005, pp. 30-31)

This excerpt, apart from showing the sexual frustration of women in ‘here’—for seeking for foreign sexual intercourse—shows that female sex tourism is not ‘a fair trade’, since looking for sex as a tourist implies, as Aston (2008) discusses, understanding “sexual pleasure as a capitalist and colonialist trade” rather than feminist power (p. 190), imitating power structures based on “an abuse of straight, white, sexual power and economic privilege” (p. 190). By means of the Local and her role of judging the Regular and the Novice, tucker provides spectators with an “argument for a feminism that encourages women to be supportive of each other, rather than divided by economic, class, cultural and racial differences” (Aston, 2008, p. 191). Also, the imitation of coercive straight sex prevents from any type of pleasure, since it imitates the same Western patriarchal structures but reproduced by women, as the Novice, who, after talking to the Local about being ‘sexually done’ by a man, turns upside down the concept and states: “Toldja. People don’t do me, I do them” (tucker green, 2005, p.33), taking the role of performer, contributing to heterosexual coercive sex and reproducing the same coercive sexual patterns found in heterosexual activity.

So, the constant battle these women have in the play is “an indicative of the failure” (Aston, 2008, p. 191) when having to understand women who do not fulfil the white Western stereotypes, since “each of the women defends her *individual* position and fails to listen to and understand another woman’s viewpoint” (p. 191). Remarkably, apart from the discrepancies of women from ‘there’ and from ‘here’, the misunderstandings among Western women are also depicted by tucker green. According to Aston (2008), there is also a type of competition among Western women to prove who is the one in the best position (p. 191), as the following excerpt shows:

REGULAR	You are playing at what you could never afford to be –
NOVICE	I am only bein what I’m perceived to be –
REGULAR	You’re playing at what you can’t afford to be ‘here’ / ‘here’ /at home
NOVICE	What are you perceived as? What/ see / what? So - cos you have more than me ‘here’? So what? I got more’n they got / ‘there’

REGULAR (dry) Make you feel important?
NOVICE Makes me feel like you... (tucker green, 2005, p. 39)

As it can be seen, there is a differentiation of class and wealth among women from the Western world. In this respect, tucker green depicts how women from different ages and classes judge each other. Simultaneously, the Novice empowers herself by stating that “I got more’n they got / ‘there’” referring to the Local, so that she can feel better and closer related to the Regular by contrasting the economic situation of the Local and herself (Aston, 2008, p. 191). So, the play offers a re-thinking in terms of the relationship different women establish among themselves, and it requires feminism to be re-oriented so that women can achieve the same position regardless of their place of provenance, class or race. Moreover, in relation to the completion of a pleasant, fulfilling sexuality, Aston (2008) argues that “the need to be equal-righted” (p. 191) is necessary if coercive heterosexual pleasure is to be avoided (p. 191). For instance, the sexual encounter of Bumster with the Regular and the Novice is taken “at the expense of another woman” (p. 191), displaying injustice and “an abuse of the Local’s human rights” (p. 191), which again, inevitably, categorises heterosexual pleasure as coercive. Feminism, therefore, needs to be considered in order to protect all women’s rights, regardless of their origins and the location where they live, as has been explained throughout the analysis of this play.

debbie tucker green, by means of *trade*, depicts female sex tourism as exploitative and unfair, based on gendered global and economic inequalities. According to Riedelsheimer and Stölck (2017), who investigate the play from an approach that tackles globalisation, *trade* recalls “responsibility ensuing from global mobility by using the familiar topic of tourism” (p. 122), subverting the discrepancies among women from different classes, and in this case, from different global spheres. I argue, therefore, that the play succeeds in portraying the damaging effects of female sex tourism, since the playwright uses “the eyes of those remote others that are affected by the consequences of exploitative practices” (Riedelsheimer & Stöckl, 2017, p. 123) by means of the Local, in a way that the spectator transgresses the boundaries of ‘here’ and ‘there’ to become ‘there’ in all senses. Therefore, due to a consumerist society in a globalised world, “the human body and sexual encounters are reduced to commodities in a trade from which, ultimately, no one profits, and locals suffer the most” (Riedelsheimer & Stöckl, 2017, p. 121). Sexual pleasure is also undermined, since following patriarchal structures that oppress others, men by being ‘bought’ and local women by being sexually and spatially invaded, cannot be understood out of a coercive sense.

As it has been analysed, feminism needs to be re-oriented to encompass everyone, as well as it needs to reconsider sexual pleasure and find a non-exploitative way to find an equal position when considering heterosexuality.

6. CONCLUSIONS

It cannot be denied that female sex tourism is as damaging and harmful as regular male sex tourism and that it equally makes the Caribbean Islands and developing countries dependant on Western societies. This paper, therefore, has explored how *Sugar Mummies* and *trade* depict female sex tourism as an exploitative way of neo-colonisation, dismantling the notion of the 'fair trade' and tackling the different discrepancies in relation to sexuality, gender, race and politics.

Tanika Gupta's *Sugar Mummies* uses a dramatic structure to depict the reinforcement of a gendered and racialised sexuality when interactions between the Western societies and the Caribbean locals occur. Gupta subverts the objectification of black sexuality and puts on stage how this practice allows women to feel righted to 'consume' and exploit the locals according to their sexual desires, by means of a coercive sex that is frustrating for both sides, since it imitates hierarchical structures of heterosexual pleasure that construct the experience of the sexual encounter on power relations and inequality, and therefore, happens to be unsatisfactory and delusional. Apart from that, the exploitation of the Caribbean and its people are remarkably depicted by portraying the damages of sexually-transmitted diseases and their effects on the Caribbean society, since these usually result in death, as the playwright shows with Angel's husband. Thus, *Sugar Mummies* explores the sexual encounters between the local men and the Western women as coercive and based on gendered and racialised notions of the Other, subverting the concepts of 'fair trade' and 'romance' to depict female sex tourism as it really is, damaging and exploitative. Ergo, *Sugar Mummies* shows how this practice dehumanises the locals and empowers the visitors, therefore, contributing to a neo-colonising force that oppresses the Caribbean and its people

In the case of *trade*, Debbie Tucker Green shows the injustice and exploitative coercion in female sex tourism and depicts the global inequalities that make this practice possible. By means of a 'postdramatic' form, the playwright makes the audience empathise with what is being put on stage, in a way that the spectators can experience themselves the damaging and the exploitative

effects of female sex tourism as if they were ‘there’ instead of ‘here’. Furthermore, tucker green undermines coercive heterosexual pleasure globally. This type of pleasure is neither satisfactory in the Western, due to established power roles, nor in the Southern countries, which happens to be hierarchical and exploitative and thus, experienced at the expense of others, in the case of *trade*, at the expense of another woman. *trade* alludes, therefore, to the need of equally acknowledging one another when sexual encounters occur and avoid gender and class differentiations. By presenting different women in relation to race, class and age, I argue that the playwright successfully raises a political re-thinking in terms of how feminism is conceived, since as has been analysed in the play, it is not representative for women from developing countries or lower social classes, and in terms of sexuality, it imitates coercive patterns of heterosexual pleasure that are delusional, unpleasant and invasive, recalling, also, a re-thinking of what is understood as sexual pleasure ‘here’ and ‘there’. So, *trade* is a call of emergency, one that awakens the audience to realise that there is an urgent need of political re-thinking and equalitarian policies that work ‘here’ and ‘there’, internationally and for everyone, regardless of gender, race or origins.

To conclude, this paper has contributed to explore female sex tourism as an exploitative neo-colonising force, rather than ‘a fair trade’ or ‘romance’, as it is by some argued. It has faced sexuality, gender and politics as crucial contributors for this ‘unfair trade’ to take place. Furthermore, it has alluded to the necessity of political re-thinking, to provide our societies with equalitarian policies that assure welfare for everyone, not just for a few, avoiding privilege and white supremacy. I would like, thus, to remark the importance of theatre, a discipline that was born from people and for people, as well as its success to put on stage problems of society, making audiences become aware of other people’s existence by means of representation and dialogue, on a platform, a square or any possible place, providing the audience with awareness and a critical perspective on the world where we live today.

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